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IN CONCERT

- Hannibala**  
The Hannibals will perform on Monday, April 23, at the Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.
- Cull Heroes**  
Cull Heroes will perform on Monday, April 23, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.
- Buffalo Tom**  
Buffalo Tom will perform on Tuesday, April 24, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 663-7758.
- Thee Hypnotics**  
Thee Hypnotics will perform on Tuesday, April 24, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.
- Pontiac**  
Pontiac will perform with guests, Crazy Lizard, on Wednesday, April 25, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.
- Idyl Roomers**  
Idyl Roomers will perform on Wednesday, April 25, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.
- Phineas Gage**  
Phineas Gage will perform on Wednesday and Thursday, April 25-26, at the Waiting Room Lounge, 3216 Carpenter, Hamtramck. For information, call 891-9797.
- J.D. Lamb**  
J.D. Lamb will perform on Wednesday, April 25, at the Jukebox, 4616 N. Woodward, Royal Oak. For information, call 995-2233.
- Ash Can VanGogh**  
Ash Can VanGogh will perform on Wednesday, April 25, at Key West, 24220 Six Mile, Detroit. For information, call 592-0250.
- Bobby Radcliff**  
Bobby Radcliff will perform with guest, Catfish Lodge, on Thursday, April 26, at Rick's Cafe, 611 Church, Ann Arbor. Radcliff will also perform on Friday, April 27. For information, call 846-5377.
- Poison Idea**  
Poison Idea will perform with guests, Guilt Parade and Mol Triffid, on Thursday, April 26, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.
- The Chills**  
The Chills will perform with guests, Blake Babies, on Thursday, April 26, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.
- Lucky Petersen**  
Lucky Petersen will perform on Thursday, April 26, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.
- Georgia Satellites**  
Georgia Satellites will perform on Thursday, April 26, at The Ritz, 17580 Royal, Roseville. For information, call 778-8150.
- The Difference**  
The Difference will perform on Friday, April 27, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.
- 13 Nightmares**  
13 Nightmares will perform with guests, Holy Cows, on Friday, April 27, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.
- Paul Vornhagen Quintet**  
Paul Vornhagen Quintet will perform on Friday and Saturday, April 27-28, at the Paradise, 207 S. Ashley, Ann Arbor. For information, call 662-8310.
- Kutchie**  
Kutchie, a reggae band from Chicago, will perform on Friday, April 27, at Pullum's Place, 6001 Woodward, at Burroughs, Detroit. For information, call 831-4188.
- Speaker's Corner**  
Speaker's Corner will perform on Friday, April 27, at the Hamtramck Pub, 2048 Caniff, off I-75. For information, call 363-9769.
- The Violent Femmes**  
The Violent Femmes will perform on Friday, April 27, at the Latin Quarter, 3067 E. Grand Blvd., Detroit. Tickets are \$17.50 in advance. For information, call 99-MUSIC.
- Coroner**  
Coroner will perform with guests, Atrophy, on Friday, April 27, at Blondies, 21129 W. Seven Mile, Detroit. For information, call 535-8108.
- The Mission UK**  
The Mission UK will perform on Friday, April 27, at the Royal Oak Music Theatre, 318 Fourth, Royal Oak. For information, call 546-7610.
- Trinidad Tripoli Steel**  
Trinidad Tripoli Steel Band will perform on Friday and Saturday, April 27-28, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.
- Ruthless Horde**  
Ruthless Horde will perform a few songs off its new tape 4:30-6:30 Saturday, April 28, at Birmingham Music, 378 S. Hunter Blvd., south of 15 Mile.
- Robb Roy**  
Robb Roy will perform on Saturday, April 28, at Hamtramck Pub, 2048 Caniff, off I-75. For information, call 365-9769.
- Ako-Ben**  
Ako-Ben reggae band will perform on Saturday, April 28, at Pullum's Place, 6001 Woodward Ave., at the corner of Burroughs, Detroit. For information, call 831-4188.
- The Cramps**  
The Cramps will perform on Saturday, April 28, at the Latin Quarter, 3067 E. Grand Blvd., Detroit. Tickets are \$14.50 in advance. For information, call 99-MUSIC.
- Son Seal**  
Son Seal will perform on Saturday, April 28, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

The Soviet band Gaza, which is visiting the area in a Surface-to-Surface: Rock Not Rockets cultural exchange, needs to raise 25,000 rubles (\$3,300 in U.S.) in order to repay debts incurred in order to come here.

Gaza: Soviet band loves people

By Larry O'Connor  
staff writer

Over the world's two favorite vices — cigarettes and beer — Soviet rock group Gaza discussed the real reasons why they find America appealing.

"Sorry, it's not MTV, the availability of Records or even the beer in the pitcher. Bouts of mass consumerism are not on the agenda.

"It sometimes looks like a shop," said Azamat, the English-speaking member of the group. "The people are very warm and tolerant. The main richness of America is the people."

People Gaza hopes to reach with music and a message.

The band is visiting the area in a Surface-to-Surface: Rock Not Rockets cultural exchange. Gaza members need to raise 25,000 rubles (\$3,300 in U.S.) in order to repay debts incurred in order to come here.

Gaza will perform a handful of shows, including one April 27 at Paycheck's in Hamtramck, to help earn the money.

Surface-to-Surface: Rock Not Rockets is the brainchild of a Moscow State University student group Pangelent. The group promotes Western bands who perform in the USSR, trying to make rock'n'roll universal without borders.

That doesn't ring clear until Gaza takes the stage. At a recent performance at Rick's Cafe in Ann Arbor, the group tore through a 10-song sampling of its "dirty pop" sound.

**GAZA'S MUSIC** possesses the spirit of punk without the antics. The guitar-driven sound is primal, snake-like in rhythm. Valentine Hlup sings in Russian, but the heartfelt numbers transcend language barriers.

Gaza formed in January 1989. Along with Azamat and Hlup (pronounced Klup), the band features Yuri Surnik on bass and Igor Meshkovski on drums.

Hlup has performed with such Soviet underground bands as Inter-courier and Fanya. He's also made a reputation as a solo artist. Meshkovski had experience with popular music outfits of Briganda S and Diana.

Hlup and Surnik collaborate on the music; Hlup and Azamat handle the lyrics. Gaza is wrapping up its first album, "Liberty," which members describe the music on as "tragic optimism."

"It's rather hard to make an LP in the Soviet Union, Azamat said. "First of all, the quality is bad. Also, it depends on the musicians. They don't pay money to musicians. We also don't have copyright (laws)."

In many ways, Soviet bands face the same obstacles as American groups. Money is a major stumbling block. A band receives anywhere from 1000 to 2000 rubles a gig.

Since the reforms brought forth by Mikhail Gorbachev, bands like Gaza have emerged from the underground. When Gaza performs a show, the band makes a list of things needed like a drum kit and PA system. The hall provides the equipment.

ALSO, IT only costs the band 50 rubles an hour to record in the studio. Whether "Liberty" sees the light of day outside the USSR is another matter.

"I don't know," Azamat said. "It doesn't depend on us. It depends on God."

When reminded the Soviet Union is a godless state, Surnik clarified: "Soviet god."

Band members are staying with Bob Moir in Ann Arbor. Moir has been busy showing the four Soviet visitors the area.

"It's funny," said Moir, who performs with a band Pop Artillery. "They have friends back home who think we have televisions in trees here. I'm driving them around in my van, which is rusted out. Still, they'd love to have something like that in the Soviet Union."

At Moir's residence, Gaza has been able to rehearse regularly in the home-built studio. In the Soviet Union, bands can only practice four hours once a week because of the lack of facilities.

So far, they like what they see in American music. The band had an opportunity to perform with Frank Allison and the Odd Sox.

"They're very professional," Azamat said.

SINCE ROCK'N'ROLL became "official," bands had multiplied in the Soviet Union. Moscow, Leningrad, Siberia and the Ukraine have become the music hotbeds.

All four members of Gaza hail from different areas of USSR. Azamat is from a region near Soviet Georgia. Surnik is from the Ukraine. Hlup is from Odessa, and Meshkovski is from Moscow.

And like many musicians here, there's a disdain for radio.

"I don't like to hear radio or TV," Azamat said. "I can select some tapes if I like. I don't like to listen or see what someone has already selected for me."

REVIEWS

BEHIND THE MASK — Fleetwood Mac



In its first album since the departure of songwriter-guitarist-guiding light Lindsey Buckingham, rock's big Mac faces two big questions.

To wit:

1. Is Fleetwood Mac still a band, or merely a back-up group for Stevie Nicks or Christine McVie, whenever either takes the microphone?
2. Is Buckingham's departure an obstacle the new band, however talented, can't overcome?

The answer to the first question is that Fleetwood Mac is still a reasonably cohesive unit. New members Billy Burnette and Rick Vito are more than just hired guns. They even turn in some of the album's best moments on their joint rockabilly-styled "When the Sun Goes Down" and on Vito's "Stand on Rock."

Still, there are a surprising number of outside songwriters making contributions including Mike Campbell of the Heartbreakers, Simon Climie and new McVie partner Eddie Quintela — indicating the band isn't the self-contained song factory it once was.

And Buckingham is indeed missed. There's nothing as ear-grabbing here as "Big Love" or "Tusk," the two oddball Buckingham-written singles that lend off previous Mac albums.

The first single here, "Save Me," is comfortable and familiar, with its steady beat and soaring vocal harmonies and should slot in nicely alongside past hits on the band's expected concert tour.

Some other songs, however, trudge along, plagued by cliché-ridden lyrics ("Skies the Limit") or ponderous melodies ("Freedom").

In short, "Behind the Mask" convincingly answers neither question. But it should allow Fleetwood Mac at least one more chance at doing so.

— Wayne Peal

THE SILOS — The Silos



Critics seem to be falling all over themselves to praise The Silos self-titled third album and major label debut. Even the not-easily-impressed "Rolling Stone" gives it four stars and goes so far as to call the Silos' two earlier albums "near classic."

And for good reason.

This is the sort of album you think of when you think of "good old rock'n'roll." The Silos don't break any new ground with this album, but that's OK. Sometimes, you just want to listen to simple melodies, heartfelt lyrics and straight-forward vocals that have managed to escape over-production in the studio.

When you put on this album, you'll find that it seems very familiar. Even though the album is not off the press, the songs sound like they've been around forever, or at least for a couple of decades. This album sounds like it could have been made in the late '60s — it's that timeless.

The Silos sing simple melodies that are based in the tradition of southern rock. But sometimes The Silos veer out of southern rock territory and land squarely in straight country and western territory. Bob Rupe and Walter Salas-Humara lend that old country and western twang to the songs with their rough and raspy voices.

The instrumentation on the album is sparse and understated — just your basic set-up of guitars, bass and drums. There are few quiet accents of such instruments as a viola, piano and a saxophone here and there, but these touches are the exception.

Perhaps this subtlety comes, in part, from the production by Peter Moore — he's the guy who produced the Cowboy Junkies.

The album kicks off with "Caroline," one of the most immediately appealing songs on the album. This accessible rocker is a no-holds-barred-all-out southern jam. It's hard to believe that it's a new song because it sounds like it has been a classic for ages.

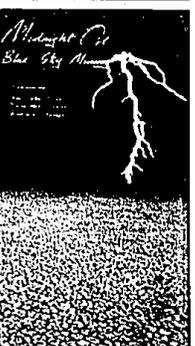
This is an album full of songs that tell it like it is — without embarrassment, without posturing. In the hands of Salas-Humara, honesty somehow seems like a fresh concept.

— Jill Hamilton

COLLEGE LOCAL

- Here are the top 10 albums receiving airplay on "Detroit Music Scene," which is hosted by Scott Campbell and heard 4-5 p.m. Sundays (repeated 5:30-6:30 p.m.) on WDRR-FM.
1. "Deep," Peter Murphy
  2. "Blue Sky Mining," Midnight Oil
  3. "Fame '90," (EP), David Bowie
  4. "Showtime," Mizer Ebb
  5. "Rabbits," Skinny Puppy
  6. "Blood," They Might Be Giants
  7. "Winking in the Bush," The Laughing Gals
  8. "Settling for Less," The Colors
  9. "Welcome to the Terrordome," (EP) Public Enemy
  10. "Paul's Boutique," Beastie Boys
- Here are the top 10 songs receiving airplay on "Detroit Music Scene," which is hosted by Scott Campbell and heard 4-5 p.m. Sundays (repeated 5:30-6:30 p.m.) on WDRR-FM.
1. "Primal Fun," Jimmy Bones
  2. "Ground Sound," Sealtime Big Gays
  3. "My Friend," Cepha Joe
  4. "Public Perception," Freemasons
  5. "Take You There," Virus B 23
  6. "Littleheads," The Hannibals
  7. "Could It Be You," See Dick Run
  8. "Substitution," Terminus White
  9. "Funky Cowboy," Goobar & The Peas
  10. "Need Your Love," Marc Ludeman

BLUE SKY MINING — Midnight Oil



This is certainly not an album you would want to play at your next party, unless it's for "Earth Day" or something. The over-political boys from Down Under are back with another album that wears its ideological heart on its sleeve, not completely unlike their groundbreaking 1987 album "Diesel and Dust."

The listener who takes more than a passing interest in lyrics and message will notice that each track on "Mining" is more than just a "song" — the word "treatise" might be more appropriate.

If you're the kind of person who pays no attention to words, you may still enjoy this album because the music is an infectious and provocative as its none-too-subtle vocals.

The recurring themes on this album are man's inhumanity to man (explored heavily on "Diesel and Dust") and man's inhumanity to his environment.

"Blue Sky Mine," the current single, connects with both themes in its commentary on the working man and his relationship of reliance/contempt with the omnipotent Blue Sky Mining Co.

The upbeat melody of "Stars of Warburton" doesn't match the track's skeptical tone. This song mangles allusions to environmental abuse, media barons, Elvis and JFK. If it is as beautiful as it appears, sometimes all this political stuff is a bit overwhelming.

— Bob Sadler

Among the album's highlights are "Forgotten Years," an anti-war song that comes the closest to duplicating the group's biggest single — "Beds Are Burning," the escapist "King of the Mountain," everybody turn to the mountains to get away from the disaster in progress below, and the acoustic "One Country," which finds its effectiveness in its simplicity.

"Blue Sky Mining" follows the lead of Midnight Oil's previous effort, but don't expect it to achieve the same kind of commercial success.

— Bob Sadler